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MR. ERNEST FORD.

THE musician whose portrait faces these remarks is descended from the Fords of Tipperary, and was born on February 17, 1860. He was privately educated at Weston-super-Mare, and in 1875 won the Goss Scholarship at the Royal Academy of Music. On entering that Institution as a student he was placed under Sir Arthur Sullivan, Mr. Harold Thomas (for pianoforte), and Dr. Steggall. In the same year he passed the examination for Fellowship of the Royal College of Organists. On leaving the Academy he studied for a short time in Paris under Lalo, and afterwards proceeded to America where a motet of his composition for male voices was the principal work performed at the celebration of the 250th anniversary of the foundation of Harvard University.

On the opening of the Royal English Opera House (now the Palace Theatre of Varieties) built by Mr. D'Oyly Carte, he was selected by Sir Arthur Sullivan to conduct his (Sir Arthur's) "Ivanhoe." From this opera great things were expected, but they were never entirely realised, and the fond scheme of an English opera had reluctantly to be abandoned.

Mr. Ford was next prominently *en évidence* at the Empire Theatre, where he not only conducted the orchestra but also wrote many charming ballets during a period extending over about three years. In 1897, he was appointed Conductor of the Royal Amateur Orchestral Society, of which the Duke of Coburg is the President, and in 1898 he was chosen to direct the Operatic Class at the Guildhall School of Music.

Mr. Ford has written copiously in the domain of sacred music. He has also composed a string quartet and a trio for piano, violin, and violoncello, in addition to part songs innumerable. All his pieces bear the impress of extreme refinement (a noteworthy characteristic of his ballets at the Empire) and his songs, with piano accompaniment, are the embodiment of delicate taste and nice musicianship. They are widely appreciated by amateurs

of the less brutish kind, and enjoyed by an ever widening circle of those in a position to appreciate them. But a glance at his portrait (reproduced from a photograph by Mr. Arthur Nicholls, Sandown, Isle of Wight) will preclude the notion that Ernest Ford could ever achieve the crowning degradation of popularity in this country. Most of his recent music has been composed for orchestra, as a writer for which he conspicuously shines, and it is constantly to be heard at the better class of concerts, both here and in America.

P. R.

CURRENT NOTES.

THE Covent Garden Promenade Concerts duly opened on September 2 with the performance of the National Anthem. The programme was attractive, being well calculated to please the superior class of "Promenaders," who, in these days, are not completely satisfied by "The British Army Quadrilles." Gounod's March from "La Reine de Saba," Mr. W. H. Cummings's "Festal March" (conducted by the composer), the Overtures to "Tannhäuser" and to Nicolai's "Merry Wives of Windsor," Edward German's three Dances from his "Henry VIII." music, and selections from "Faust" and "H.M.S. Pinafore" were all designed for those amateurs who can appreciate good music of a cheerful character. With solos from such vocalists as Mesdames Medora Henson and Agnes Janson, and the band of the 2nd Life Guards thrown in, the undertaking might have seemed destined to succeed.

* * *

BUT none the less the concerts came to an end on September 16, after only a fortnight's run. The opposition "Promenades" at the Queen's Hall had, of course, much to do with the extinction of the Covent Garden series. Undoubtedly recent years have shown a large increase in the appetite for novelties, and these Mr. H. J. Wood (at Queen's Hall) affords with a lavish hand. It is to be questioned whether there remains any public for the old-fashioned Promenade Concert, with its lounge full of questionable company, which may be more conveniently encountered elsewhere; one thing is certain, the "Vocal Waltz," even though sung by persons in fancy costume, has ceased to charm. One cannot regret an improvement in taste, and it is at least satisfactory to note that such things as "See Saw" and the like have now definitely been laid to rest. At the same time we cannot

but feel sorry at the collapse of an honest undertaking, and Mr. Cecil Barth (the director of the Covent Garden Concerts) and his able conductors, Messrs. Riseley and Jacobi, have our sympathy.

* * *

DR. EDVARD GRIEG, the celebrated Norwegian composer, is engaged upon an oratorio entitled "Peace," of which the words are by Bjørnsen.—Dvörák has resigned the post of Director of the New York National Academy of Music, and is returning to Europe. His place will be filled in America by Herr Paur, a conductor who, it appears, is well-known in "The States."—A new Choral Society is about to be started in North-West London, under the presidency of Mr. Frederic H. Cowen. The scheme is designed for the practice and performance of works which are too infrequently heard. The weekly practices begin with this month, and are held in the Hall of the London Society for the Teaching of the Blind, Swiss Cottage, N.W. Mr. William H. Speer has accepted the conductorship. Chamber as well as choral music will be dealt with.

* * *

FROM Wiltshire we learn with deep regret the death of Major T. Clark, one of the best known and oldest inhabitants of Trowbridge. Major Clark, of Bellefield, was born in 1819; he was a magistrate, and Deputy-Lieutenant of the County, and a very prominent figure among Volunteers. He was, indeed, the prime mover in the formation in 1859 of the Trowbridge Corps of the Wiltshire Rifles; he retired in 1879 as senior Major of his battalion. His services to local music were even greater. He was the organiser of the old (Trowbridge) Harmonic Society, his uncle, Mr. Norris Clark, being leader and conductor. Major Clark was a proficient performer on the violoncello, and occasionally he held the double bass at the Society's concerts. When the Harmonic Society was resolved into the Musical Union, now in the 23rd year of its existence, he became its President. The gallant major was an earnest member of the Church of England, and at various times held the post of choir-master at the Parish, Trinity, and St. Thomas's Churches. His loss will be keenly felt, and, on his death becoming known, there were many public and private evidences of the esteem and affection in which he was held. The flags upon the Town Hall, the Parish Church, and the Conservative Club were hoisted at half-mast, and subsequently a cordial testimony to the deceased Major's fine character was made at the Court of Petty Sessions by the Chairman, Sir W. Roger Brown.

* * *

THE following pieces will be performed at the eight concerts of the Royal Choral Society at the Albert Hall during the forthcoming season:—November 9, "Elijah;" December

Cantata, "Ballad of the Clampherdawn," written by Rudyard Kipling, and composed by Sir J. F. Bridge, with "The Golden Legend" (Sir Arthur Sullivan) to follow; January 1 (1900), "Messiah;" January 25, "St. Paul;" February 28, "The Redemption" (Gounod); March 22, Scenes from Longfellow's "Song of Hiawatha" (Coleridge Taylor); April 13, "Messiah;" May 3, "Selections from Wagner's "Lohengrin" and "Flying Dutchman."

* * *

ON the subject of Musical Pitch an interesting letter from Mr. Ernest Ford will be found in another column. After perusing it most of our readers will agree that the matter is not so simple as might at first sight appear. Mr. Ford certainly substantiates the position that any national change must be initiated by the Government. And here the question of expense naturally crops up. We are assured that an alteration of the existing pitch of military instruments throughout the army would involve an outlay of over two hundred thousand pounds. That sum, while a mere flea-bite in the Imperial expenditure on Naval Armament, is, of course, not to be thought of in connection with a mere musical and much needed reform.

* * *

MESSRS. E. ASCHERBERG have received the following letter from Sir Arthur Bigge: "It has only now come to the Queen's knowledge that under ordinary circumstances the opera of 'Pagliacci' could not have been performed at Windsor without the payment to you as the owner of the performing rights, which, however, in this instance I understand you were good enough to waive. I am accordingly desired to express to you the thanks of Her Majesty for your consideration in this matter."

* * *

THIS is all very well, and we feel sure that Messrs. Ascherberg made the present of the use of the opera without the slightest *arrière pensée*. It was a present, pure and simple (though lightly described as "consideration in this matter"), from a trading firm to Royalty. But the question is whether the dignity of the Throne is enhanced by remaining under an obligation to a music publisher. Why should not the latter have been paid together with the conductor and the members of the company? And, supposing that one of the artists had been "good enough to waive" his or her fees, would the sacrifice have been accepted and similarly acknowledged by Sir Arthur Bigge?

* * *

IN connection with provincial musical Festivals—this month there are the Norwich, Sheffield, North Staffordshire and Scarborough Festivals—some pregnant and interesting remarks are made by *Musical Opinion*. The provincial Festival is really simply a London series of concerts taken down into the country



for the delectation of local amateurs and for the benefit of charity. *The Chord*, indeed, recently described the musical festival as a "Charity Bazaar," and added that music was there robbed for the sake of charity. Undoubtedly the rehearsals of important new works are almost invariably insufficient, because every day spent by the London band in a provincial town costs a considerable sum, and, accordingly, an impracticable amount of work is crowded into a very few hours in order that as much money as possible may be handed to the "Charity" at the expense of the adequate performance of the music.

* * *

It would, in the opinion of some, be a good plan to let all local festivals be dependent on the talent of the district which they represent. This would, of course, be a much cheaper affair, but the opponents of such a scheme reply with considerable force that purely local artists would never prove sufficiently attractive. It has been proved over and over again that purely local conductors meet with scant encouragement from the London press, though they may have patiently drilled their choirs for months before the man with the London reputation comes down. On this head *Musical Opinion* is very fine.

* * *

"THE conductor of a festival must be a London man, and a man with a big name. For Birmingham we have Richter, for Leeds Sir Arthur Sullivan: two glaringly absurd instances. . . . Then, again, with regard to Norwich. Signor Randegger is no longer middle-aged, and all that can be said of him as a conductor is that he is safe and sure. Is that enough for a festival? Apparently it is enough for Norwich. Signor Randegger has a name, and a London name. Take the Sheffield Festival. . . . No choir, not even that of Leeds, can equal the Sheffield chorus for intelligence and power of expression. And who has worked this chorus up to such a pitch of perfection? Dr. Henry Coward? And who is going to conduct the festival? Mr. August Manns with his Crystal Palace Orchestra."

* * *

"MR. MANNS is still very wonderful for a man of his years, but neither in orchestral or choral performances is he quite satisfactory now. Age is a matter which the press conspires to ignore. It is considered the worst of manners ever to allude to such a thing. A soprano who has taken part in festivals for the last 20 years will always remain our leading oratorio soprano. Nothing can shake our belief in her. . . . It is of no practical use for the idealist to speak of musical festivals for provincial musicians, because provincial amateurs will not have it so at any price."

WE confess that the appointment of Mr. Manns to conduct the newly formed Sheffield Festival to the exclusion of Dr. Coward, who in the prime of life could devote unusual gifts and energy to the undertaking, seems perfectly astounding. Such an appointment can only be explained by that "deep-rooted disease in our musical life, the worship of names." We do not say that the festival will suffer by the selection of the excellent Manns, but we consider his transplantation from Sydenham to Sheffield entirely unnecessary while there was a good man on the spot. In point of fact the effect of the band and chorus in such familiar works as "The Messiah" would probably be only slightly impaired if the *bâton* were wielded by the butler of one of the guarantors.

"Johann Ambrosius Bach, father of the great Sebastian, was one of twin brothers. The two were so much alike in person and voice that their wives could only recognise one from the other by their dress: their disposition, their constitution, their work, and everything were similar. When one was sick, the other was likewise unwell; and they both died nearly at the same time." Under these circumstances, practically those of the Corsican Brothers, and given the fact that their wives could only recognise their husbands by their dress, it is satisfactory to note that the great J. Sebastian is indubitably the son of J. Ambrosius Bach, and by no means other than the nephew of his father's twin brother, J. C. Bach.

THE WORCESTER FESTIVAL.

THE 176th meeting of the choirs of Hereford, Gloucester, and Worcester, which terminated at the last-named city on September 15, cannot be placed, from an artistic point of view, amongst the most successful of these western musical gatherings. Mr. Ivor Atkins, who, by virtue of his office as cathedral organist, was the festival conductor, is undoubtedly a clever musician. Oxford has granted him her degree of Bachelor of the Art, and he is a Fellow of the Royal College of Organists, to become which necessitates much educating of the spirit and weariness of the flesh. But he is young, and his experience was apparently not sufficient to inspire the choir with confidence. The renderings of the choruses in Mendelssohn's "Elijah" were dull and inexpressive, and in Brahms' noble "Requiem" the singers were frequently excruciatingly out of tune. In other cases the choristers sang better, and in some instances excellently. Mr. Lee Williams's pleasantly-written "Harvest Song" was brightly rendered. Mr. Edward Elgar secured a fair interpretation of the choral numbers of his terse and picturesque oratorio, "The Light

of Life," produced here in 1896. Sir Hubert Parry achieved still more with his "Blest Pair of Sirens," and Mr. Horatio W. Parker's wide sweeping *bâton* and energetic gestures met with faithful response. The last-named composer made his first appearance in England on Thursday morning, when he conducted his cantata "Hora Novissima," which formed the most important novelty of the Festival. The librettist is Bernard de Morlaix, who, living in the Abbey of Cluny in the twelfth century, was apparently much concerned at the wickedness of the world, and sought to arrest it by writing a poem of 3,000 lines called "De contemptu Mundi." No true philanthropist would adopt such a means to-day, but at that period very few could read, there were no publishers, and time was as plentiful as parchment. As a further inducement to mankind to seek "the narrow gate," the worthy monk prefaced his poem by a description of the consequences of the second advent of Christ and the joys of the blessed, and it is about two-thirds of this that Mr. Parker has taken as his text. The picture De Morlaix draws of the joys of the "celestial country" where "in pastures fresh and green, The white-robed saints are seen, For ever resting," is not calculated to convert the hardened sinner of this century, and the chief interest of the libretto lies in its antiquarian quaintness. It, however, makes little demand on dramatic perception, and has permitted Mr. Parker great freedom with regard to form. In this respect he has shown admirable sense of contrast. Solos, respectively for soprano, contralto, tenor, and bass, quartettes, and choruses of varied character follow each other with good contrast, and their construction and development testify to the composer's musicianship and command of the resources of his art. The work was originally produced in New York in 1893, and since that date Mr. Parker has written an oratorio entitled "The Legend of St. Christopher," which was also produced at New York in April last. As this is admitted to be a superior work to "Hora Novissima," the latter cannot be taken as representing Mr. Parker's present abilities, but that these are considerable is manifest, and we hope to hear more music from the same pen. The only work specially written for the festival was a "Solemn Prelude" in B minor for full orchestra, by Mr. Coleridge Taylor. It may be remembered that this remarkably gifted Anglo-African composer contributed an orchestral ballade in A minor for the Festival of the Three Choirs, last year, at Gloucester. It is doubtful if the composition which was heard for the first time on Wednesday, will attain such immediate popularity as its predecessor. It is less distinctive, and the barbaric element so felt in the "Ballade" is almost wholly absent in the "Solemn Prelude"; but the work no less pulsates with life. It

might, with more appropriateness, have been called an Elegy. Regret, passionate but controlled, seems to cry in the principal subject, to which the second, in the relative tonic major, might well represent hope. This latter theme is full of tenderness, and the purity of its melody causes the memory to instantly attach it. We are inclined to think that the Prelude will in time become as much esteemed as its more fiery companion. It was well played under the composer's direction, albeit the double basses were not sufficiently powerful to give the proper balance of tone. Another orchestral performance which calls for notice is that of Mr. Edward Elgar's "Variations on an Original Theme," which were played at the secular concert at the Public Hall on Wednesday. These were originally produced at the Richter Concert in June last at St. James's Hall, when Mr. Elgar received the compliment, rarely paid to a composer, that he had "not written enough." This fault has now been amended by the addition of a brilliant finale to the last variation, and the result is a decided improvement. Concluding bars largely influence the judgment of the listener, and those which were heard for the first time on this occasion decidedly add to the importance of this masterly and attractive work. Of the achievements of the solo singers it is unnecessary for us to speak. Are they not written in the book of the daily Press? But the orchestra deserves a special word of praise, and however deficient Mr. Atkins may be as a choral conductor, he secured excellent interpretations of instrumental music. The preparation of a well-written series of analytical programmes also deserves commendation. The educational influence of such books is very great.—*The Referee*.

MORALS FOR MUSICIANS.

NO. 32.—PERIPATETIC PHILOSOPHY.

A YOUTH who, much to the chagrin of his parents, was in the habit of staying out late, returned one night with a bland smile and very muddy boots. His mother, who had passed the evening on thorns and the *qui vive*, endeavoured ineffectually to disguise the relief which she felt on noting that the hands of her grandfather's clock only indicated half-past eleven. But his father, who was made of sterner stuff, demanded gruffly where the youth had been.

"Occasionally," said the lad addressed, "I feel a longing for music—like King Saul. So to-night I went to Queen Saul."

"Where?" shrieked the mother as she clasped her hands in an agony of suspense. But the father saw the joke at once; he even made it clear to his wife with the aid of a few pencilled explanations on the back of an old envelope. And the son, who augured ill from the calm, which experience had taught him

often preceded a storm, prepared himself for the punishment that was only too sure to ensue.

At the conclusion of his castigation his muscular father resumed his waistcoat and coat, observing as he replaced a useful ash stick in its wonted corner:

"There! I have done my duty, and I flatter myself that for the next few days you won't care to sit out Concerts."

"You are correct," said the youth coldly, "in surmising that for the present a sitting posture will in my case be undesirable, if not intolerable. But you do not apparently reflect that Mr. Newman's Concerts offer a Promenade, designed as it would seem, expressly for persons in my condition. My musical education need not, therefore, be interrupted by your gross, though doubtless well-meant, brutality."

Several lessons are to be learned from this fable. The father's lesson, of course, was that he had not hit his son hard enough. But as for the real

MORAL

Solvitur ambulando.

[Walker! Ed.]

AS OTHERS SEE US.

We print the accompanying terse letter with real pleasure, attributable as much to its witty contents as to its charming English. It would, perhaps, have been desirable to give a particular or two as to wherein our asininity lay; but another touch might have marred the symmetry of what, as it stands, is a literary gem.

To the Editor of THE LUTE.

Sir,—In your September number you state, on page 827, that you are sustained by the conviction that you have not gone out of your way to make an ass of yourself. Permit me to observe that I am unable to share your conviction, though possibly you did not need to go far out of your way, nor was the effected transformation a violent one.

I am, Sir, your obedient servant,

MUS. BAC.

September 12, 1899.

CORRESPONDENCE.

To the Editor of THE LUTE.

SIR,—Having seen the statement repeatedly made that the Royal Amateur Orchestral Society had, after "much consideration, resolved to retain the old high pitch," will you permit me through the medium of your columns to give it an unqualified contradiction?

In your last issue, whilst dealing with the subject of musical pitch, you say that it passes your comprehension why the Society should "elect to be at variance with the Philharmonic," and "divide the camp in their own country."

The answer to this is quite simple. We have done neither the one thing or the other. The people who have divided the camp are those who altered the pitch before inducing the Government to do the same; the result being, of course, the disastrous state of things that at present exists.

Personally I should prefer to introduce the low pitch, and it is not at all improbable that the Royal Amateur Society will adopt it, but nothing can be done before H.R.H. the Duke of Coburg is in England, and even then, supposing this course be taken, how much further are we towards the one thing to be desired—unanimity?

The predominant feature in the situation is the pitch of the military bands, seeing that the members of these bands form the nucleus of the orchestras throughout the Empire. Until the Government introduces the *diapason normal* (and this I am assured by a high official is out of the question, owing to the great expense involved), there can be nothing but confusion, and the mere fact of one or two more societies giving their adherence to the low pitch movement does not seem to me to advance the question very much.

From the tenour of your remarks it would seem that you regard continued adherence to the high pitch somewhat in the light of a misdemeanour. Will you permit me to express my dissent from this view?

Primarily it should be remembered that until the Government adopts the *diapason normal* for the military bands the high pitch must be regarded as the official one, and it seems to me that greater responsibility lies in disregarding this fact than in recognising it.

Granted that from the æsthetic point of view the argument is in favour of the lower pitch, do you think that the æsthetic gain in any way compensates for the present deplorable state of affairs?

I must confess, too, that I do not quite understand this sudden enthusiasm for the *diapason normal* on the part of people who have for so long been able to possess their souls in silence on the subject and have hitherto been content to enjoy their Beethoven symphony undeterred by qualms of conscience as to the crime of listening to it when played with the high pitch. For, until Mr. Newman's action at the Queen's Hall brought the matter to a crisis, discussion on the subject had been purely academic, and confined to a few learned musicians.

The importance of this step, however, soon became apparent, since it was seen that the leading societies which had their head-quarters there would be obliged either to adopt the low pitch or migrate to a hall where the organ had not been tuned down. And this leads me to doubt whether their action in adopting the *diapason normal* was purely spontaneous or was not rather the choosing of two evils the less.

However this may be, no one who has the least interest in music can fail to be distressed at a state of things that would seem incredible in any country that possessed the slightest regard for the art, and it must be, I should think, the unanimous hope of all musicians that some general movement may, before long, be organised to approach the Government with a practical scheme that will put an end to the existing chaos.

I am, etc.,

ERNEST FORD.

Royal Albert Hall, S.W.

NEW PUBLICATIONS.

The Case of Wagner: Nietzsche contra Wagner.
London: T. Fisher Unwin, Paternoster Square. 1899.

FRIEDRICH NIETZSCHE has, according to Mr. Alexander Tille, the translator of some of his works, "already become an European event, like Hegel, and given rise to an independent School of Thought on the Continent." Most of his writings have little or no reference to music, and his philosophical position must be judged by philosophers. The two tracts, however (for they are little more), named at the head of these remarks deserve notice inasmuch as they constitute a very bitter and at the same time a very clever attack upon Wagner.

Now Wagner is regarded with reverence and admiration by almost every musician in Europe. Let us see what Nietzsche has to say against his music. I find, actually, that he has scarcely anything to say against Wagner's music *quâ* music. He has much to say, and he says it amusingly, against the stories of his operas:—

Someone always wants to be saved in Wagner's works; at one time it is some little man, at another time it is some little woman. . . . Who was it but Wagner taught us that innocence has a preference for saving interesting sinners (the case in "Tannhäuser")? Or that even the Wandering Jew will be saved, become settled, if he marries (the case in "The Flying Dutchman")? Or that corrupt old women prefer to be saved by chaste youths (the case of Kundry in "Parsifal")? Or that young hysterics like best to be saved by their Doctors (the case in "Lohengrin")? Or that handsome girls like best to be saved by a Cavalier who is a Wagnerian (the case in "The Mastersingers")? Or that even married women are willingly saved by a Cavalier (the case of "Isolde")?

To all of which I reply that there is no more salvation in Wagner's *libretti* than in any other *libretti*. Indeed it is difficult to understand how either Elsa in "Lohengrin" or Eva in "The Mastersingers" can be said to have been saved at all. As for Tristan and Isolde, there was about as much or little salvation in their case as in that of Romeo and Juliette.

Nietzsche further says: "Wagner is a great ruin for music." But he never tells us what is the matter with Wagner's music except in the

vague terms which might he adopted by a bored and hysterical woman who would prove a thing to be this and that because she *feels* it to be so. "He (Wagner) has divined in music the expedient for exciting fatigued nerves—he has thus made music morbid." But we are not informed wherein the morbidity lies, nor does the critic explain the process by which the composer excites the fatigued nerves, nor what has fatigued them. "At present money is only made by morbid music." But he does not define the meaning of "morbid" as applied to music. It would puzzle anyone to do so.

Throughout both the tracts under review the author never gives any more cogent reason for his abuse of Wagner's music than his personal lack of sympathy with the man. If Wagner's plots were as bad as Nietzsche says they are, there are plenty more bad plots not written by Wagner. It is with the music that we are concerned. As to this he is practically silent, one would suppose because he does not understand it or any music. He continually confounds Wagner's alleged failings of character with the character of his music. It is quite obvious to me that had Nietzsche liked Wagner as a man he would have revelled in his music, thereby proving himself fully as "feminine" as the master's admirers whom he derides. The two tracts on which I have cursorily touched form the first half of a handsome book (Vol. III. of Nietzsche's works published by Mr. Unwin), the rest of the volume being devoted to two curious disquisitions entitled "The Twilight of the Idols" and "The Anti-Christ." Neither of these have so much bearing on music as on religion. The author evidently possessed a fine intellect, but he is now the victim of hopeless insanity, and since 1889 has "never been able to write or give directions about the publication of his works."

PERCY REEVE.

VICTORIA COLLEGE OF MUSIC.

ON Thursday, October 5, at 3 p.m., the Rev. Sir George Ralph Fetherston, Bart., will deliver a lecture entitled "Facts concerning the Victoria College of Music." Sir George is a Fellow and Vice-President of the Guild of Musicians, Fellow of the Victoria College of Music, and President of the Irish Branch of the College. Admission free to certificate holders and their friends.

The lecturer will touch upon several important points, including:—

- (1) Authorised Musical College.
- (2) Public favour and esteem.
- (3) Articles of Association of the Corporate Body.
- (4) Royal Title.
- (5) Educational work carried on for ten years.

- (6) New premises.
- (7) Professors of the highest ability.
- (8) Latest returns—considerably over 7,000 candidates.

(9) Board of Examination, and Governing Council.

At the close of the lecture questions may be submitted to the Chairman of the meeting.

Mr. Sewell-Southgate and Mr. M. Lendon-Bennett have been added to the list of Professors of the Pianoforte. Mr. Lendon-Bennett has also arranged to give lessons in his new method of *Musical Mnemonics*. Students may enter at any time, and the fees will be found to be within the reach of all. Hours of consultation, 10.30 a.m. to 3 p.m.; Saturdays, 10 to 1.

GUILD OF CHURCH MUSICIANS.

NEW MEMBERS.

G. H. Tyler (Life Member).
R. Mason, A. Mus. V.C.M. (Member).
Miss Leonora Baylis.

FELLOW (*omitted in the recent published Pass List*).

G. H. Tyler (Choirmasters' Section).

The Council wish it known that those candidates who pass in any one or more sections, but not in the whole number, are credited with a pass in those in which they have done well, and thus are exempt from further examination in this particular section or sections. We gather from the examiners' reports that the quality of work exhibited by candidates at the recent examination was of a high standard, and it is a hopeful sign for the future prosperity of the Guild that such thoroughly prepared candidates should be trying for the Diplomas.

TO THE CLERGY REQUIRING COMPETENT ORGANISTS AND CHOIRMASTERS.

The following Guildsmen are seeking appointments, and the Warden would be glad to hear from any clergyman requiring a competent organist and choirmaster:—

- M. L. B.—As Organist and Choirmaster, in London or Suburbs. Diplomas F.G.C.M., L.V.C.M. Stipend £40.
- W. C.—As Organist and Choirmaster, in London or Country. Diplomas A.G.C.M., and A.V.C.M. Stipend £30.
- R. O.—As Organist and Choirmaster, in or near Belfast. Diploma A.V.C.M. Stipend £30.
- C. W.—As Organist, or Organist and Choirmaster, in or near London (gentleman by birth). Diploma F.G.C.M.
- G. H. S.—Organist and Choirmaster, in London or Suburbs. Diploma A.V.C.M. Stipend £30.

A. E. J.—Organist and Choirmaster, Ireland preferred. Diploma F.G.C.M. Stipend £40 to £50.

All the above are Communicants of the Church of England.

MEMBERS.

Communicants of the Church of England (ladies and gentlemen) are eligible for election as members of the Guild. The annual subscription is 10s. 6d., which is due on January 1 each year; the subscription for life is five guineas.

Members have the right of sending notices of motions to be placed on the Agenda Paper for discussion at the Annual Conference, such notices to be sent to the Council not later than November prior to the ensuing Conference. The Council reserves the right of declining motions they may deem inexpedient, provided the President agree.

All members are entitled to wear the badge of the Guild; the ribbon to be of crimson silk, one inch wide.

Members are entitled to a vote on all matters discussed at Conference of general meetings.

They have the privilege of taking part in the annual service, and of attending festivals, London and provincial.

Members (who are composers) may send their compositions to the Council, and if approved, the Guild insignia may be affixed and the composition issued under the recommendation of the Council.

Members (who are professional organists and choirmasters) seeking appointments in the church, are allowed the free use of the register, which is at the disposal of the clergy.

Free admission to all services, meetings, lectures, &c., held by the Guild, is given to members.

The Calendar and official publications are sent free to members.

Medals and prizes are offered for competition from time to time by or through the Guild to members.

Annual subscribing members, who neglect to pay the annual subscription for more than one year, cease to be members. The end of each succeeding twelvemonth the certificates may be endorsed by the Priest-in-Charge.

The Warden and Musical Director of Choirs in Union should endeavour to attend the Annual Conference of the Guild.

A list of enrolled choirs is published in the Guild Calendar.

COUNCIL MEETING.

The Council will meet on Thursday, October 5, at 4 p.m.

Agenda.

1. To fix dates for the Winter Course of Lectures.
2. Arrangements for the Annual Service.
3. Birmingham Conference and Banquet.
4. Church Congress.
5. Other business.

DIPLOMA EXAMINATIONS.

Arrangements have been made for future examinations during the year as follows:—

- November 27.—Birmingham Conference.
 " 30.—Southampton.
 December 4.—Liverpool.
 " 7.—London.
 " 11.—Manchester.

ANNUAL GUILD SUBSCRIPTION.
(Final Notice.)

The Members, Associates, and Fellows will greatly oblige by sending their annual subscriptions to the Warden.

1899 CALENDAR.

The new Calendar has been posted to all Members whose subscriptions are not in arrear. Advertisements for the new Calendar, 1900, can now be received.

COMPETITIONS 1899.

A prize of the value of Two Guineas will be awarded to the candidate obtaining the greatest number of marks in the F.G.C.M. Examination (Organists' Section) to be held on Dec. 7, 1899.

A Bronze Medal for the best Chant *Te Deum*.
 A Bronze Medal for the best Double Chant.
 A Silver Medal for the best Anthem suitable for use during Lent. These competitions are open to all Members, Associates, and Fellows.

EDUCATIONAL BRANCH.

Lessons are given in all musical subjects. Special terms to the clergy and candidates for Holy Orders.

ANNUAL SERVICE.

As usual, the Members, Associates, and Fellows of the Guild of Church Musicians will attend the Annual Service of the Church Guilds' Union at the Collegiate Church of St. Saviour, Southwark, on Tuesday, November 7, at 7.30 p.m. Evensong, with sermon by the Rev. Canon Gore. Organist, Dr. C. Warwick Jordan. Choir, the London Gregorian Choral Association.

PROCESSION OF THE GUILDS.

Guilds men taking part in the Procession to be at the South Door of the Church by 7 p.m. Cassock, Surplice, and Hood (if entitled) to be worn.

Will Members desirous of attending kindly communicate with the Warden at once.

THE "LUTE" COMPETITION.

THE new variation of our "Missing Word Competition" (*viz.*, a competition among the would-be solvers *themselves*, without reference to a word previously decided upon in this office) has resulted in more answers than ever before. We shall therefore continue the "Missing

Word Competition" on the same lines. The first prize for the September puzzle has been gained by the word "*hypocrisy*," sent by

Mr. JAMES H. SMART,
 24, Poynings Road,
 Upper Holloway,

to whom ten shillings has been forwarded. The second prize of 5s. is divided between

Mr. CLIFTON BINGHAM,
 c/o N. Vert, Esq.,
 6, Cork Street, W., and

Mrs. HARRISON,
 25, Lenthall Road,
 Dalston, N.E.,

each of whom suggested the word "*Incompetence*." They have received 2s. 6d. apiece.

We are not here to justify these awards, but it may be stated that they were decided upon after anxious thought. One gentleman sent up "*Star-worship*," and he would have won the second prize were it not for the fact that we asked for *one* word and not for *two*. A great many people considered "*jealousy*" to be the curse of the musical profession. But jealousy is the curse of some individuals, not of the musical profession, which, indeed, rather gains than otherwise by competition, whether set in motion by jealousy or anything else. Jealousy is an ugly quality no doubt, but it is *not* the curse of the musical profession. If it act at all it must act as a *stimulus*. As a rule it does not produce any effect whatever in the long run. There were many extraordinary suggestions for the September "*Missing Word*," but none more extraordinary than that sent by a lady who considered that "*Avarice*" was the curse of the musical profession. Our life has been passed amid the musical profession, but we never encountered an avaricious member of it. Want of proper economy was the usual drawback in our experience. A music-publisher may be avaricious, but he is no more a member of the musical profession than was Barabbas.

In the competition which we now set (the Coupon for which will be found on the cover) a first prize of 10s. and a second prize of 5s will be awarded to the senders of the *best word* and the *second best word respectively*. Success will be a question of *intelligence* and not of chance, for *we have not determined what word we ourselves would supply*. But the decision of the Editor once given will be final. Any man, woman, or child may send in as many answers as he, she, or it please, but each attempt must be made on the current coupon, filled in with the full name, prefix, and address of the sender, and reach this office on or before October 21st, 1899.

TO CORRESPONDENTS.

Letters connected with the literary department of this Journal must be addressed to the EDITOR, 44, Great Marlborough Street, W.

Communications intended for insertion will receive no notice unless accompanied by the name and address of the sender.

THE EDITOR cannot undertake to return articles of which he is unable to make use, unless stamps are enclosed.

All business letters should be addressed to the PUBLISHERS.

Advertisements should reach the Office of the PUBLISHERS, 44, Great Marlborough Street, W., not later than the 20th in order to insure insertion in the next month's issue.



"ARISE, O GOD."

Anthem

F. R. RICKMAN,

Ps. CXXXII. 8, 13.

LONDON:

PATEY & WILLIS, 44, Gt MARLBOROUGH ST., W.

Allegro maestoso (♩ = 144)

ORGAN.

f Gt (Sw coupled)

Ped.

Soprano. *f*

A - rise, O God, in - to Thy res - ting - place

Alto. *f*

A - rise, O God, in - to Thy res - ting - place

Tenor 8^{va} lower. *f*

A - rise, O God, in - to Thy res - ting - place A -

Bass. *f*

A - rise, O God, in - to Thy res - ting - place

A - rise, in - to Thy rest - ing - place

A - rise, O God, in - to Thy rest - ing - place

- rise, O God, a - rise, in - to Thy rest - ing - place

A - rise, in - to Thy rest - ing - place

The first system of the musical score consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "A - rise, in - to Thy rest - ing - place" (Soprano), "A - rise, O God, in - to Thy rest - ing - place" (Alto), "- rise, O God, a - rise, in - to Thy rest - ing - place" (Tenor/Bass), and "A - rise, in - to Thy rest - ing - place" (Piano).

Thou, and the ark of Thy

Thou, and the ark of Thy strength, the ark of Thy

Thou, and the ark of Thy strength, of Thy strength, A - rise O

Thou, and the ark of Thy strength, of Thy strength, A - rise O

The second system of the musical score consists of four staves. The top three staves are vocal parts and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Thou, and the ark of Thy" (Soprano), "Thou, and the ark of Thy strength, the ark of Thy" (Alto), "Thou, and the ark of Thy strength, of Thy strength, A - rise O" (Tenor/Bass), and "Thou, and the ark of Thy strength, of Thy strength, A - rise O" (Piano). Dynamic markings include *mf* and *cres.*

strength A - rise in - to Thy rest - ing place, — Thou and the

strength A - rise in - to Thy rest - ing place, —

Lord A - rise in - to Thy rest - ing place, —

Thou, and the ark of Thy strength, The ark of Thy strength, O Lord — Thou and the

ark of Thy strength, O Lord, the ark of Thy strength

Thou, and the ark of Thy strength, the ark of Thy strength

Thou, and the ark of Thy strength, the ark of Thy strength

ark of Thy strength, the ark of Thy strength

rit.

Larghetto (♩ = 66)

p

If Thy children will keep my co-venant, and my tes-ti-mo-nies that I shall learn them,

p

If Thy children will keep my co-venant, and my tes-ti-mo-nies that I shall learn them,

p

If Thy children will keep my co-venant, and my tes-ti-mo-nies that I shall learn them,

p

And my tes-ti-mo-nies that I shall learn them,

without acc.

cres.

the children al - so shall sit upon thy seat for e - ver - more, for e - ver - more

cres.

the children al - so shall sit upon thy seat for e - ver - more

cres.

the children al - so shall sit upon thy seat for e - ver - more, for e - ver - more

cres.

the children al - so shall sit upon thy seat for e - ver - more

p (Swell.) *mf* *dim.*

no Ped.

pp *cres:*
If thy children will keep my co-venant, And my tes ti-mo-nies that I shall learn them,

pp *cres:*
If thy children will keep my co-venant, And my tes ti-mo-nies that I shall learn them,

pp *cres:*
If thy children will keep my co-venant, And my tes ti-mo-nies that I shall learn them,

cres:
And my tes ti-mo-nies that I shall learn them,

pp *cres:*
Ped.

f *rit.* *pp* *rit.*
their children al - so shall sit upon thy seat for e - ver more.

f *rit.* *pp* *rit.*
their children al - so shall sit upon thy seat for e - ver more.

f *rit.* *pp* *rit.*
their children al - so shall sit upon thy seat for e - ver more.

f *rit.* *pp* *rit.*
their children al - so shall sit upon thy seat for e - ver more.

mf *rit. dim.* *pp* *rit.*
no Ped. Ped.

Tempo I?
mp Gt
cresc. *poco* *a* *poco*

f *Full*
A - rise, O Lord, in - to Thy
A - rise, O Lord, in - to Thy
A - rise, O Lord, in - to Thy
A - rise, O Lord, in - to Thy

Ped.
rest - ing - place A - rise O Lord,
rest - ing - place A - rise O Lord,
rest - ing - place A - rise A - rise O Lord,
rest - ing - place A - rise O Lord,

in - to Thy rest - ing - place *f* Thou and the

in - to Thy rest - ing - place *f* Thou and the ark of Thy strength

in - to Thy rest - ing - place *mf* A - rise in - to Thy

ark of Thy strength *dim:* Thou, and the ark of Thy strength *p*

the ark of Thy strength *dim:* Thou, O Lord *f*

rest - ing place *dim.* O Lord, A - rise *p* Thou, and the

Lord, A - rise *dim.* Thou, and the

in - to Thy rest - ing - place *dim.* A - rise *p* Thou, and the

in - to Thy rest - ing - place *dim.* Thou, and the

Ped.





A close-up of a musical staff showing a single note on the first line, with a fermata symbol above it.

A small, dark, circular object, possibly a musical note or a hole in the paper, located in the bottom right corner of the page.



DR. CUTHBERT HARRIS.